

City of Blood



Lands in Shadow for Shadow of the Demon Lord

You hear the roar of the crowd before you can see any but the tallest towers. Closer, you see the city's new outer walls, still half-built and swarming with workers sweating in the swampy humidity. Humans, dwarfs, orcs, and others besides, slaves and free, clamber over scaffolding as the black stone walls rise. Another cacophonous roar splits the air as you pass through the gate, its basalt exterior decorated with reliefs and statues of men and women, gladiators, spilling each other's blood. The city is near deserted, its buildings of gloomy basalt and brilliantly painted wood and plaster facades empty except for patrolling guards and nervous would-be thieves. Everyone else, human and nonhuman, men, women, and children, are gone, gathered at the giant arena of the Crucible for the grand carnival of violence.

The distant crowd screams again. Welcome to Qif, the City of Blood.

City of Blood lays bare the secrets of one of the most violent city-states on the continent, offering a tour

~Credits~

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through its blood-stained streets and glimpses of the daily carnage of the fighting arenas. Whether you're coming for a visit or an extended stay, Qif is not a place for the faint of heart.

The Roaring Crowd

Qif sits on the Southern coast of Crescent Bay, not far from Pruul, built around a river delta and surrounded by steaming swamps. Like all the great cities of Rûl, it is bordered by the dense farmland and townships needed to feed its enormous population, its harbors are filled with sailing ships, and it assaults the senses in the heat of summer with the reek of its densely packed population. But Qif is unique from the other eight cities of the Confederacy for its enormous number of arenas and stadiums, and most of all the grand structure of the Crucible, the greatest arena for blood sport on the continent.

Qif is a chaotic mess of city blocks. The city grew rapidly and with very poor planning in its early days, rapidly outstripping its first walls, of which stand only a few ruined towers. Most of the city is built on an island of stone amid the marshes and swamps, but there are plenty of sunken and sinking neighborhoods now that the prime real estate is dominated by the arenas, arcades, and palatial villas and towers of the city's nobility. Streets rarely run longer than a block or two and meet in a complex spiderweb of plazas. The largest of these are the center of daily life in the city, hosting markets, hawkers, news criers, and other facets of common life.

The city's obsession with deadly contests—and the wagering of money on such—has given rise to an enormous demand for duelists and champions, and many plazas feature raised platforms where men and women ply their skills as duelists to resolve matters for third parties by the sword. Many also feature a boasting platform, an everyday adoption of gladiator boasts before matches. It is not uncommon for a boast on the latter to lead to a duel on the former either, as boasts frequently devolve into slanderous tirades or accusations, and the crowds in Qif are ever ready to cheer on another bloodletting.

Quinta, Autarch of Qif

Before she claimed the title of Autarch, the woman known as Quinta spent five years fighting in some of the bloodiest spectacles Qif had ever seen. The money wagered on her could have bought entire counties, and she used her share of the winnings to both buy her freedom and sweep into the city's Oligarchy. Taking the title of Autarch on a wave of populism despite a relatively low bid for the position, she set about a series of reforms to lessen the city's bloodlust.

QUINTA

DIFFICULTY 100

Size 1 human

Perception 10 (+0)

Defense 16 (ornate scale); **Health** 82; **Insanity** 3; **Corruption** 1

Strength 15 (+5), **Agility** 12 (+2), **Intellect** 10 (+0), **Will** 11 (+1)

Speed 10

Bloodthirsty Quinta makes attack rolls with 1 boon against targets that have one or more afflictions.

ATTACK OPTIONS

Saber (melee) +5 with 2 boons (2d6 + 2)

Pistol (range) +2 with 2 boons (3d6)

Dagger (melee or short range) +5 with 2 boons (1d3 plus 1d6 plus Poison)

Poison If the target is a creature, it must get a success on a Strength challenge roll with 2 banes or take 3d6 damage from the poison and become poisoned for 1d6 hours. At the end of each hour the target remains poisoned, the target must repeat the challenge roll, removing the poisoned affliction on a success or taking 3d6 damage on a failure.

SPECIAL ATTACKS

Double Attack Quinta makes two attacks with weapons. She can cast a spell in place of one of these attacks.

MAGIC

Power 2

Battle *celerity* (3), *mighty attack* (2), *arc of death* (1)

Illusion *disguise* (3), *thimbleric* (2)

Quinta knew the Crucible and knew the crowds, and she used the weapon of fame to great effect to cow her political enemies. Those who resisted quickly found themselves facing mobs of her fans or embarrassing lost wager after lost wager; plenty of gladiators saw Quinta as one of their own and would throw fights or commit other acts in her honor. Direct and iron-fisted in her dealings, she developed a reputation for impatience and utter intolerance for failure. She organized ever-greater spectacles, culminating in the phenomenally expensive Naval Games in a bold effort to shake up the remaining entrenched nobility and set the stage for grander designs.

Then the Empire collapsed.

Quinta's rule is beginning to rapidly unravel in the unexpected collapse of the Empire, and the reduction of lethal bloodsports has reversed its course into a sanguineous sprint toward ever greater depravity as Quinta's inner circle frantically attempts to bring in money to raise a defensive army and fortify the city. Qif's bloodsports have seen the deaths of many orc slaves, and the warrior woman is all too aware that the Orc-King seeks retribution against humankind. Now her main focus is in keeping up appearances and placating an exploding populace as people stream in to escape the chaos in Caecras.

Quinta is a tall woman with a feline warrior's grace. Her complexion is bronze, crossed by countless white scars and red tattoos, and she still favors the severely-cropped hairstyle common to gladiators. She is always armed and armored, though paranoia has replaced gladiatorial solidarity for a justification as of late, and travels with 2d6 bodyguards (**veterans**) in public. The

stress of her tenuous position has begun to take a toll and she finds herself woefully unequipped for the needs of such administration.

The Crucible

An immense structure of basalt, finished with onyx, the Crucible is by far the largest structure in Rûl dedicated to public entertainment. Shaped like an elongated, rounded diamond and reinforced by flying buttresses capped with statues of champions, it was built with races in mind as much as other entertainment, and its arena has been retrofitted and modified countless times to accommodate different forms of entertainment. Its stone seating can hold one hundred and fifty thousand people, with wooden seating still standing from the Naval Games allowing for an additional hundred thousand. The Crucible is perpetually wreathed in scaffolding for repairs, improvements, additional seating, and long-planned and oft-delayed initiatives to decorate the surface with bloodstone bas-reliefs. Its somber, dark visage blooms like a flower field during grand games, with banners covering every possible inch to display sigils and colors of the various factions and celebrity contestants.

It is a deceptively sophisticated structure, owing to the vast number of engineers that flock to slake Qif's thirst for spectacle. Entire sections of the building are modular, and beneath the seats and main arena rest labyrinthine machines and mechanisms. A great many of these were built recently to accommodate the Naval Games, abandoned shortly after as the sheer cost and the financial chaos that followed ruined investors. Barracks, infirmaries, galleys, and other accommodations to the entertainment snake their way between these shadowy armatures.

In the middle of the arena floor stands a forty-foot plinth, atop which is mounted a rotating selection of statues. For many warriors, winning a purse deep enough to commission their own statue to stand there for an entire season is their whole reason for being.

Bloodmoney

Exactly who owns the Crucible is a matter of (sometimes violent) debate. Quinta, as Autarch, is nominally the Lord of the Crucible, but the actual brick and mortar's ownership is vague and shadowy fodder for conspiracies. Long ago deeds to different sections of the stands and understructure were written up and sold, those owning a deed being charged with its upkeep as well as being able to seat who they please. These deeds are often wagered in the gladiatorial games, as are individual seating privileges; during peak games season these wagers can reach astronomical sums in the thousands of crowns, and stable space beneath the arena floor can go for tens or even hundreds of thousands.

Interesting Sights in Qif

d20	Interesting Sight
1	A gladiator walking the street, flanked by bodyguards and trailed by adoring fans.
2	A makeshift shrine to a fallen gladiator, their still-bloody skull surrounded by votive offerings.
3	A fistfight between bookies over a fight's odds.
4	A patrol of fresh-faced soldiers in new, ill-fitting armor.
5	A maimed hobgoblin ex-charioteer begging for coin.
6	The crowd parting ahead as two women in colorful costume draw rapiers.
7	A street corner whose buildings are slanted and sinking.
8	An elf gladiator promoting aphrodisiacs.
9	An unconscious priest of the New God surrounded by tracts condemning the arena violence.
10	Fans of two different gladiator stables shouting insults at each other from across a plaza.
11	A slaver from Dis who's just learned the rope he bound his new salamander prizefighter with is rotted through.
12	A clockwork with display hooks attached to its body walking the street as a flag vendor.
13	Four orcs in cloaks and hoods, glowering out at the crowd from an alley.
14	The body of a human on the ground outside a bell tower, purse full of losing wager chits.
15	Hollow-eyed healers, exhausted from patching up wounded gladiators.
16	A group of goblins pulling a corpse into an alley.
17	A statue of a gladiator covered in thrown fruit.
18	A city street turned into a bazaar, filled with traveling merchants.
19	A naga child, lost in the crowd.
20	A dead minotaur, hung in a plaza by spears.

Reddening Arena Sand

For a time, contests ending in death were being phased out with Quinta's reforms. It's unlikely her motivations were altruistic, however; skilled and famous gladiators had become simply too valuable a commodity to lose. Countless less-lethal contests flourished, and the Crucible was and still is host to non-combat entertainment more days out of the year than it is to bloodsports, including circuses, concerts, and other performing arts. Blood, however, has always attracted the biggest wagers, and the fall of the Empire has left many desperate for the most brutal of distractions.

It's no secret that parts of the Crucible are quite haunted; the sheer amount of death the building sees has saturated it with restless dead, and several deed-owners maintain ties with various groups of undead slayers and exorcists to remove the problem... or redirect the angry spirits to a rival's section.



More mundane threats lurk in the shadowy passageways and forgotten galleries beneath the bloody soil. The Crucible is an old building, and its rotating management has led many portions of the structure to simply be forgotten. Beasts and gladiators who have escaped their bonds also lurk within. More than once, the cisterns under the arena, where blood, viscera, and worse drain, have given rise to **killing mists**, and at least one of these has escaped into the swamps outside. Old tunnels are rediscovered every few years, and plenty of newer tunnels for smuggling people and material in or out of the Crucible no doubt exist.



Pit Sand

The Crucible is so saturated with death and bloodshed that practitioners of Necromancy and Blood magic will steal handfuls of its sand after a tournament to enhance their spells. Spells in these traditions cast with a handful of Pit Sand are cast with 1 boon to the attack roll and impose 1 bane on challenge rolls made to resist them. After the spell is cast, the sand is annihilated into worthless dust.



Entertaining Ways to Die

Variety of death is the spice of life in Qif, and there are thousands of favored events in the Crucible. A few options are presented here to be used as-is or as a springboard for other scenarios.

The Joust

A borrowed tradition from the Patchwork Lands, in a Joust two warriors astride swift beasts charge at each other, attempting to unseat each other with lances or other weapons. This is traditionally performed in the heaviest armor, but even then, jousting's enormous forces often result in death, intentional or not.

Jousts normally end when one participant concedes or is dismounted, though they sometimes continue into foot combat or see the dismounted combatant forced to contend with their still-mounted opponent. Horses, particularly the monstrous destriers (warhorse) bred in the Patchwork lands for this purpose, are the most common mounts, but griffins and (barely-trained) hell swine are also favored.

Running a Joust

Each rider makes an attack roll against the other at the same time. A rider can avail itself of any of

the melee attack options presented in *Shadow of the Demon Lord* (Shadow 50). On a success, the attack deals extra damage equal to the mount's Strength modifier and the target must get a success on a Strength challenge roll with 2 boons or become unseated. Each subsequent time a rider takes this damage imposes 1 additional bane to this roll to a maximum of 3 banes.

A character can attempt to directly dismount their opponent by making the attack roll with 2 banes; if this unseat attempt succeeds, the opponent takes damage normally and must get a success on an Agility challenge roll with 2 banes or be dismounted, taking damage equal to 2d6 + their Defense (plus falling damage in the case of flying mounts, *Shadow* 38).

Chariot Races

One of the oldest of celebrated games still practiced on Rûl, the Crucible is the last place on the continent chariots still see use. Drawn by teams of two to six horses or more exotic beasts, chariots careen around the Crucible at breakneck speeds while their drivers jockey for position. Some races allow combat between charioteers, while those that don't often see it anyway with "accidental" whip attacks. It is currently considered poor sportsmanship to target an opponent's horses in these races.

Running a Chariot Race

A standard chariot race lasts four rounds of combat, each round representing one lap. To determine the participants' starting positions, roll a d20 for each, with the highest in first place, second highest in second, and so on. In the case of a tie, the participants start side-by-side. A race typically features ten or fewer chariots.

Changing Positions: Every round, drivers have a chance to improve their positions in the race by using their movement. Starting with the chariot in last place, the driver makes an Agility attack roll against the Agility of the driver ahead. On a success, the chariot moves up one position. On a success with a roll of 20 or higher, the chariot moves up 1d3 + 1 positions instead. On a failure, the chariot does not change positions, while a failure with a roll of 0 or less means the chariot falls back 1 position.

Attacking: A driver can attack drivers with whom they are side-by-side, passing, or being passed using melee weapons—most commonly a whip.

Sideswiping with a chariot counts as a melee attack. A driver makes an Agility attack roll with 2 banes against the Agility of the target chariot's driver. On a success, the attack deals 2d6 damage. A chariot has a Health score of 15.

If a chariot becomes destroyed, its driver is thrown and takes 4d6 damage on landing. As well, the thrown driver must get a success on an Agility challenge roll or take 2d6 extra damage from being run down by chariots behind, if any.

Arena Events

d20	Contest
1	The characters are pitched against an equal number of boastmen (see pg. 7).
2	The characters are stripped naked and handed swords specifically designed to cause superficial, weeping wounds.
3	Armed with crossbows, the contestants are let loose in a maze of barricades and pavise shields.
4	A tightrope is stretched across the arena and the participants must race from one end to the other over vats of dye or dung, or pens filled with starving beasts.
5	The characters are tasked with a bullfight, possibly with an actual bull (large animal), hell swine , or a minotaur .
6	The characters must run the Gauntlet of Colors: armed with a canvas shield, they must cross an arena while pelted with handfuls of dye, rocks, and other missiles from the audience, to be judged on the most intact and visually interesting "painting."
7	The characters must fight to the death against an equal or greater number of beastmen armed with scourges.
8	Each pair of characters is chained together and given one shield and one weapon, both of which are also chained to their wrists, and made to fight other paired contestants.
9	Each contestant is mounted on a semi-trained ogre and armed with a lance, either sharp or blunt, and a whip, to duel till dismounted or dead.
10	Giant rats (as medium animals) are released by the dozen into the arena, with the characters having to compete to kill the most.
11	Armed only with knives, the characters are set against a bear .
12	The characters are mounted on emerald darters (<i>Shadow</i> 232) and armed with nets to compete to take down a crazed harp .
13	The characters must navigate a long series of deathtraps and obstacles, competing for the best time.
14	The characters must recreate a battle and are set on the losing side.
15	The characters are pitted against a salamander pyromancer in an arena filled with oil barrels.
16	The arena is filled with a few feet of water for a mock naval battle with small skiffs.
17	Teams of characters must defend a raised platform from attackers.
18	The characters play a game similar to rugby, armed with clubs.
19	The first contestant to steal a bauble back from a released monkey wins.
20	The characters crew a cannon, competing against other teams to kill a minotaur before it closes and slaughters them.

Horse Races

You can also use these rules to reflect general horse races, including an increasingly popular race wherein each rider is equipped with a catch-pole and attempts to dismount rivals. A catch-pole is a swift weapon that has the finesse and reach properties and deals 1d3 damage. Riding imposes 1 bane on the attack

roll, but, on a success, the attacker can also make a Strength attack roll against the target's Strength. On a success, the target falls prone and takes 2d6 damage on landing.

On with the Show

Gladiatorial audiences demand variety and novelty. If you're looking for ideas to throw against your players, you can use the following tables for inspiration. Some results will suggest arming and armoring the characters a certain way, which you can take or leave depending on the circumstances. Generally, you are encouraged to keep the characters as a team, or have inter-party fights be to first blood, submission, and so on. Of course, the final arbitrator of success in the arenas of Qif is the audience; a duel to the death may be stayed *if* the audience can be swayed, but by the same token some duels to first blood instead become quite lethal.

Life in Qif

Qif is a cosmopolitan city and, compared to Dis at least, it is one of the more egalitarian of the slave-owning cities. The wealth divide is steep, but the sheer amount of coin wagered on the gladiatorial games can result in a surprising amount of economic mobility for those willing to take a risk. Humans are the most common people here, but members of virtually any ancestry can be found within Qif's walls thanks to the city's insatiable hunger for the new and exotic. Orcs are the second-most common population and have always been a staple of the Crucible's entertainment. The rise of Drudge, however, has soured many orc champions' reputations, and several human gladiators have expressed new reluctance to be known for killing a famous orc warrior.

Characters in Qif face a city in upheaval. While Quinta's ruthless rule keeps the peace and the constant stream of games and circuses mollifies the populace, the financial turmoil and anxiety from the fall of the Empire offers many opportunities for enterprising—or unfortunate—characters.

Characters skilled at arms or beasts can try their luck and talent in the free tournaments; those who fare poorly or arrive from Dis may instead be slave warriors, whose only hope for freedom holds a price in blood. Exotic weapons and strange skills are much sought-after, as are champions and duelists for the city's wealthy families and factions. By Qif law, non-criminals are entitled to a portion of the money earned through their victories (and successful warriors often find themselves offered sponsorships, side jobs, or sizable bribes to throw fights), and Quinta herself is a high-profile example of a slave who bought her freedom with martial success.

Most gladiators belong to a stable, effectively a cross between a sports team and small slaver guild—and in effect, mob organizers and political muscle. Larger stables own and maintain a dozen or more fighters, along with beasts, equipment, and so on; by law, all stables participating in an event owe a proportionate duty in coin or resources, and not a few of the most vicious rivalries (and most violent city-wide riots) between rapacious fans has started due to accusations of one stable shortchanging another. Stables all have their own colors, emblems, and often chants. At present the three most high profile are the orc Red Hound stable, a band of Southern knights-turned-gladiators called the Boastmen, and a diverse stable known simply as the Greens.

Magic is well and alive in the Crucible, though never as beloved as contests of steel. The flash of spells has never replaced the crowd's love of brutal, muscle-driven violence, though a skilled combat mage can still earn quite the bit of fame and coin if they're skilled enough. While the Red Cloaks have long ago condemned the bloodsports, other practitioners of the Life tradition are much-sought after.

The beast trade is thriving in Qif. Mundane horses are in constant demand, and beasts of a more exotic bent are also welcome, with the more dangerous and unusual—and showy—the creature the better. Captive beastmen, minotaurs in particular, are a crowd favorite. A few entrepreneurs have even attempted a liaison with groups in Tear to ensure a constant stream of the monsters, though none so far have succeeded. The Crucible features cage armatures to keep flying creatures within its walls, and there are a staggering assortment of smiths and craftsmen eager for lucrative contracts to show off experimental containment and provocation devices... which their rivals often attempt to sabotage.

Performers of all stripes are virtually guaranteed coin within the city, though competition can be fierce and more than one plaza has seen guardsmen descend upon it when two groups of buskers have come to blows. Con artists, cutpurses, burglars, and other criminals find similar success in the enormous crowds of visitors and blood-crazed fans. Most crimes in the city have a sentence served on the bloody arena sands, but the guardsmen in the city are infamously understaffed and corrupt.

Gladiators

Groups that enter the Crucible to test their mettle may encounter any of the following characters as champions or common gladiators, in addition to those described in *Shadow of the Demon Lord*.

Boastmen

A common sight in the arena, boastmen are flamboyant and flashy warriors from the Patchwork Lands. They favor the longest swords, brightest colors, and the biggest hats. Most are male humans, but the style has caught on with others, particularly orcs. Boastmen never sacrifice themselves if they can wriggle out of a fight they are losing. Boastmen are not above calling for mercy or offering bribes if it means escaping with their lives intact.

BOASTMAN

DIFFICULTY 25

Size 1 human

Perception 9 (-1)
Defense 16 (scale); **Health** 32; **Insanity** 1d3; **Corruption** 1d3 - 1
Strength 14 (+4), **Agility** 10 (+0), **Intellect** 9 (-1), **Will** 11 (+1)
Speed 10

ATTACK OPTIONS

Greatsword (melee) +4 with 1 boon (3d6 and the boastman can move the target up to 4 yards and the boastman follows)

SPECIAL ATTACKS

Wheeling Blade The boastman sweeps his weapon around himself. Each creature within 1 yard of the boastman must get a success on an Agility challenge roll with 1 bane or take 3d6 damage and be moved 1 yard away from the boastman.

SPECIAL ACTIONS

Surprising Recovery When the boastman becomes injured, the boastman can use a triggered action to heal 8 damage and deal 1d6 extra damage on all attacks for 1 round.

Orc Brawler

Orcs have a long, bloody history in the arenas of Qif. Audiences love the sheer brutality they bring to the fights, and some bring nothing but reinforced fists to the fray. Orc brawlers are also commonly seen as bodyguards for other gladiators.

ORC BRAWLER

DIFFICULTY 25

Size 1 orc

Perception 10 (+0); shadowsight
Defense 12; **Health** 40; **Insanity** 1d3; **Corruption** 1d3
Strength 14 (+4), **Agility** 12 (+2), **Intellect** 8 (-2), **Will** 9 (-1)
Speed 12

Rage While injured, the orc brawler makes attack rolls with 1 bane, but its attacks deal 1d6 extra damage.

Rising Fury When the orc brawler takes damage, it makes its next attack roll before the end of the next round with 1 boon.

ATTACK OPTIONS

Cestus (melee) +4 with 2 boons (2d6 plus Brutal Fist on attack roll 20+)

Brutal Fist If the target is a creature, it must get a success on a Will challenge roll with 1 bane or become dazed for 1 round.

SPECIAL ACTIONS

In Your Face If the orc brawler takes damage from a ranged weapon, it can use a triggered action to move up to twice its Speed and attempt to grab the triggering creature. The orc imposes 2 banes on attack rolls made as a result of free attacks triggered by this movement.

Hardbit

Clockwork gladiators, though often despised by self-proclaimed bloodsport purists, have made a place for themselves in the Crucible and many have made drastic modifications to their bodies for the arena. Hardbit is one such warrior, a hulking mess of a machine, covered in the trophy arms and armor of fallen foes.

HARDBIT

DIFFICULTY 100

Size 2 clockwork

Perception 10 (+0)
Defense 15; **Health** 64; **Insanity** 4; **Corruption** 1
Strength 14 (+4), **Agility** 8 (-2), **Intellect** 10 (+0), **Will** 11 (+1)
Speed 8

Immune damage from disease and poison; asleep, diseased, fatigued, poisoned

Jagged Bits When a creature within 1 yard of Hardbit gets a success on an attack roll to attack him with a melee weapon, the creature must get a success on an Agility challenge roll or take 1d3 damage.

Key Hardbit has a key on his back where he cannot reach. While the key is cranked and turning, Hardbit counts as a creature, becoming an object when the key stops. The key stops when Hardbit becomes incapacitated or whenever the total of any roll Hardbit makes is 0 or less.

As an object, Hardbit has Defense 5 and Health 20. Damage taken in excess of his Health when he was a creature applies to his object form. He cannot use actions, move, talk, or perceive his surroundings.

Any creature that can reach Hardbit can use an action to turn his key; if becoming incapacitated was not the reason for his becoming an object, he becomes a creature once more.

Grind the Gears Hardbit can increase the number of actions he can use on his turn by one. When he finishes his turn, roll a d6. On an odd number, he becomes an object at the end of the round.

ATTACK OPTIONS

Maul (melee) +4 with 2 boons (4d6)

SPECIAL ACTIONS

Bashing Fist When Hardbit takes damage from a creature he can reach, he can use a triggered action to make a Strength attack roll with 1 boon against the triggering creature. On a success, he strikes the target, the target takes 1d6 damage and then falls prone.



Pit Beast

While most beasts in Qif's arenas are brought in from elsewhere, a few stables maintain breeding programs in the city for unique creatures. A pit beast resembles a bear with scales instead of fur, a brilliantly colored feathered headcrest, and a thick, heavy tail. Most are specifically trained to dismember their foes before killing them and to respond to the volume of the crowd.

PIT BEAST

DIFFICULTY 50

Size 2 monster

Perception 13 (+3); darksight

Defense 13; **Health** 60; **Insanity** —; **Corruption** 1d3

Strength 16 (+6), **Agility** 11 (+1), **Intellect** 8 (–2), **Will** 13 (+3)

Speed 12

Roar of the Crowd A pit beast makes attack rolls with 1 boon while it can hear a cheering crowd.

ATTACK OPTIONS

Teeth (melee) +6 with 1 boon (4d6 plus Grab on attack roll 20+)

Grab If the target is a creature, the pit beast can attempt to grab the target as part of the same attack.

Claws (melee) +6 with 2 boons (2d6 plus Limb Wrack on attack roll 20+)

Limb Wrack If the target is a creature, it must get a success on an Agility challenge roll with 1 bane or take 1d6 extra damage and become slowed for 1 round.

SPECIAL ATTACKS

Frenzied Attack The pit beast attacks two different targets with its claws.

END OF THE ROUND

Worry the Limb Any creature grabbed by the pit beast must get a success on a Strength challenge roll or take 2d6 extra damage.

Characters from Qif

Players who create characters from the City of Blood can use the following table in place of their ancestry background table to determine an important event from their past. Most of these backgrounds are appropriate for humans. If you have another ancestry, you should adjust the event as needed to fit with your character.

Qif Background

d20

Background

- 1 A lucky bet turned your few pennies into a small fortune. You begin play with 1d20 ss, but an enemy wants it all back.
- 2 You were bought on the streets of Dis and made to fight in the arena. Add gladiator to your list of professions.
- 3 Your family owns the deed to one of the Crucible's seating sections. Begin play with 1d3 ss.
- 4 You were orphaned in the riots following a famous gladiator's unexpected death.
- 5 You worked in the Crucible, cleaning up blood and body parts. Add groundskeeper or butcher to your list of professions.
- 6 Regardless of your religion, you regarded Quinta as a kind of messianic figure for her reforms. The return to the bloodsports now troubles you deeply.
- 7 You awoke one morning to find a duelist dead from his wounds on your door or near your sleeping place. You start with a rapier and a set of bloodied noble's clothing.
- 8 You got lost in the Crucible's dark innards and came face to face with an angry ghost. Begin play with 1d3 insanity or the Haunted complication (*Demon Lord's Companion* 5).
- 9 Through luck or guile, you calmed the beast meant to kill you in the arena and wound up working in one of the stables. Add animal trainer to your list of professions.
- 10 You agreed to throw a fight or stage an accident in exchange for a hefty bribe. You begin play with 1d6 ss and a secret that could cost your life.
- 11 You grew up outside the city, hunting in its swamps for escaped monsters and gladiators. Add bounty hunter to your list of professions.
- 12 The night before an execution duel, you turned to dark extremes in desperation. You survived the execution and were set free but owe a devil a favor and begin play with 1d3 Corruption.
- 13 You've worked the crowds of travelers and strangers time and again. Add pickpocket or con artist to your list of professions.
- 14 Like many in Qif, you keep a collection of luck charms and fetishes. Roll three times on the Interesting Things tables, keeping any material item results.
- 15 You or one of your family members won a prize chariot stallion in a bet. You begin the game with a trained warhorse.
- 16 You work as a promoter for a gladiator stable, racing team, or performance troupe. Add orator to your list of professions.
- 17 Someone has to organize the city's betting and wagers, and you found yourself getting a head for numbers. Add bookie to your list of professions and begin play with an abacus.
- 18 You sold yourself into slavery as a gladiator, whether to escape debts or to win wealth and fame. It didn't work out. Add vagrant to your list of professions.
- 19 You were contracted or worked as a slave on the city's walls, arenas, or other infrastructure. Add laborer or slave to your list of professions.
- 20 You helped manage one of the many fight stables under a noble who had contracted a dozen orc soldiers into gladiators. You can read and write the common tongue or speak Dark Speech if you could not already.